

FACULTY OF MUSIC UNIVERSITY OF TORONTO
OPERA DEPARTMENT

PRESENTS



SAWCHUK

THE CRUCIBLE

BASED ON THE PLAY BY ARTHUR MILLER

Jan. 1976

MacMillan Theatre
Edward Johnson Building

January 30, 31
February 6, 7
1976

THE OPERA DEPARTMENT

presents

THE CRUCIBLE

*An opera in four acts**

Based on the play by Arthur Miller

by Robert Ward

Libretto by Bernard Stambler

Conductor

Director

Designer and Scenic Artist

Lighting Designer

Assistant Conductor

Assistant Director

Chorus Master

JAMES CRAIG

CONSTANCE FISHER

ELSIE SAWCHUK

RON SNIPPE

MICHAEL EVANS

THOMAS SCHWEITZER

DEREK BATE

The action takes place in Salem, Massachusetts in the year 1692.

ACT I — A Spring morning in the home of Reverend Parris

ACT II — The Proctor farmhouse, eight days later

ACT III — Scene One — Early morning, two days later, behind Parris' house

Scene Two — The meetinghouse transformed to a courtroom, the same afternoon

ACT IV — Fall of the same year, in the jailhouse

There will be a fifteen minute intermission between each act

*Produced by permission of GALAXY MUSIC CORPORATION (sole agent for HIGHGATE PRESS)

The lobby display has been prepared through the co-operation of the staff and students of the Opera Department.

CAST in order of appearance

REVEREND SAMUEL PARRIS — Richard Brunner

BETTY PARRIS — Victoria Miller (Jan. 30, Feb. 7); Susan Strick (Jan. 31, Feb. 6)

SUSANNA WALCOTT — Kathy Terrell

TITUBA — Susan Gudgeon (Jan. 30, 31, Feb. 7); Linda Marcinkus (Feb. 6)

ABIGAIL WILLIAMS — Nancy Hermiston (Jan. 30, Feb. 7); Caralyn Tomlin (Jan. 31, Feb. 6)

ANN PUTNAM — Cheryl Lichter (Jan. 30, Feb. 7); Margarita Ruiz (Jan. 31, Feb. 6)

THOMAS PUTNAM — James Shafer

REBECCA NURSE — Patricia Harton (Jan. 30, Feb. 6, 7); Linda Marcinkus (Jan. 31)

FRANCIS NURSE — Joel Katz

GILES COREY — Stephen Young

JOHN PROCTOR — Jonas Vaskevicius (Jan. 30, Feb. 7); Mark Pedrotti (Jan. 31, Feb. 6)

REVEREND JOHN HALE — John Nieboer (Jan. 30, Feb. 7); Douglas McEachen (Jan. 31, Feb. 6)

ELIZABETH PROCTOR — Barbara Ianni (Jan. 30, Feb. 7); Jean MacPhail (Jan. 31, Feb. 6)

MARY WARREN — Susan Pautz (Jan. 30, Feb. 7); Rosemarie Landry (Jan. 31, Feb. 6)

EZEKIEL CHEEVER — Mark DuBois

JUDGE DANFORTH — John Keane

SARAH GOOD — Heather Wilberforce

RUTH PUTNAM — Susan Strick (Jan. 30, Feb. 7); Victoria Miller (Jan. 31, Feb. 6)

MARTHA SHELDON — Susan Lauher

MERCY LEWIS — Carol Fetherston

BRIDGET BOOTH — Deborah Milsom

CHORUS

Christopher Cantlon
Carol Essex
Gail Hakala
Blair House
Sharon Ionita
Robert Loewen
Graeme Mitchell

Nancy Robichaud
Susan Scott
David Trueman
Peter Wall
Hari Wicha
Heather Wilberforce

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

VIOLIN I

Janet Krause**

George Willms

Ronald Sandrin

Peter Stryniak

Wendy Rose

Hélène Barrière

Sonia Klimasko

Maureen Adams

Gwen Dunlop

Janet Sangwine

VIOLIN II

Yuriko Takano*

Gisèle Dalbec

Ermanno Florio

Adele Lappin

Monica Duschênes

Jeffrey Krolik

Wesley Harris

Valerie Legge

VIOLA

Susan Harris*

Christopher Redsell

Burt Wathen

Janet Langley

Artur Jansons

Sharon Fraser

VIOLONCELLO

Lyndamae Harris*

Mayda Narvey

Martin Shaver

Carol Higa

Yutaka Ozawa

Dorothy Lawson

DOUBLE BASS

Cary Takagaki*

Jan Urke

Stephen McLellan

Grace Bridgman

FLUTE

Robert Bick*

Penelope Clarke

(Piccolo)

OBOE

Anne Rubner*

Darrell Howard

(Cor Anglais)

CLARINET

Stephen Pierre*

Rita Greer

(Bass Clarinet)

BASSOON

Brenda Adams*

Stephen Mosher
(Contra-Bassoon)

FRENCH HORN

Ronald George*

Gary Pattison

Andreas Brakas

Sandra Horsburgh

TRUMPET

James Spragg*

Tim Watson

TROMBONE

Wayne Parker*

Paul Hyman

HARP

Janice Lindskoog

PERCUSSION

David Kent

TIMPANI

Glenn Price

***Concert Master*

**Principal*

Orchestra Manager/Librarian — Tim Watson

A Note on THE CRUCIBLE

Arthur Miller's powerful play which dealt with anguish and social injustice was set as a musical drama in 1961 by the American composer, Robert Ward. Produced by the New York City Opera, its reception was excellent and it won the 1962 Pulitzer Prize in composition as well as one of four citations given by the New York Music Critics' Circle. Other winners were Arthur Berger, Benjamin Britten and Elliott Carter. The play and opera dramatize Salem witch-hunting of the late seventeenth century: animosity, greed, corruption and assaults on human freedom and dignity which continue to plague contemporary societies. Arthur Miller wrote *The Crucible* in 1953 at the height of American McCarthy hysteria, but the play's content is surely relevant today in a world that cries out for understanding and love rather than hate, cruelty and murder. The trial of conscience that faces John Proctor — whether to confess an involvement of which he is guiltless in order to save his life, or to sustain his innocence by accepting death on the gallows — must be set powerfully to music. It is Ward's challenge as a composer, and how he deals with it gives inordinate strength to Proctor's characterization. Sin and its expiation, lust for power, vindictiveness, greed and torment of fellow men are serious subjects and composer and librettist have not dealt with them frivolously.

Robert Ward wrote this opera to be sung; it is musical dialogue, traditional opera in a contemporary idiom. Musical accessibility is his keynote; opera here is drama; music enhances the dramatic action. There are arias, duets, ensembles. The orchestra is active throughout and gives its comments with symphonic complexity. It is rich in colour; the composer is alert to all of the possibilities in scoring. Unusual rhythms are neatly hidden in both voice and orchestra parts. *The Crucible* is art which is unpretentious in its means and substantial in its results.



The Opera Department wishes to welcome delegates from Canada and the United States to the TEACHING OPERA CONFERENCE being held January 30 - February 1, 1976 in the Edward Johnson Building. This is the first conference of its kind to be held in Canada. The Department thanks the Canada Council, the Ontario Arts Council and the Canadian Opera Women's Committee for their assistance.



NEXT OPERA *The Mines of Sulphur* by the English composer, Richard Rodney Bennett, will be given its first performances in Canada by the Opera Department April 2, 3, 9, 10, 1976. Conductor, Stefan Gyarto; Director, Herman Geiger-Torel; Designer, Elsie Sawchuk. The opera was commissioned by the Sadler's Wells Opera (now the English National Opera) and first performed in London in 1965. Make your reservations now — 928-3744.



NEXT EVENT — Thursday Evening Series — Louis Quilico, baritone, with students of the Opera Department, all Verdi program, February 12, 1976, Walter Hall, 8:30 p.m.

OPERA DEPARTMENT

Chairman, Ezra Schabas

MUSIC STAFF

Music Director

Vocal Coaches

James Craig

Derek Bate

George Brough

Michael Evans

Stefan Gyarto

STAGE DIRECTORS

Michael Albano

Constance Fisher

John Leberg

Herman Geiger-Torel

Thomas Schweitzer***

PRODUCTION STAFF

Technical Director

Resident Designer

Stage Manager

Assistant Technical Director

Costume Supervisor and Cutter

Property Master

Master Carpenter

Make-Up Supervisor

Hairdressing

Assistant Stage Manager

Costume Assistants

Ronald Kresky

Elsie Sawchuk

Bernard Fox**

Barbara Barron

Patricia Bentley

Anthony Jones

Guy Gualtieri

Jack Medhurst

Martha Gleason

Ronald Ferguson

Carol Lumbers

Carolyn Curran

Sandy Robinson

Frank Gallé

Bill Chesney*

Karyn McCallum*

Adam Stewart*, Mike Dusanko

Linda Papoff*, Peter Vogel*

Laird McMurray*

Assistant Carpenter

Painting, Assistants to the Designer

Stage Crew

ADMINISTRATIVE STAFF

Secretary/Administrator

Administrative Assistant

Librarian

Box Office

Jane McDonald

Michael Albano

Cheryl Lichter

Patricia Stephens

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*Technical and Production students from Ryerson Theatre Department

CREDITS

Actors' Equity Association

Canada Council

Canadian Opera Company

Mike Dusanko — *special thanks for furniture*

Joe Facca, George Brown College

Hart House Theatre

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Malabar Costume House

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Earl Rose

Ryerson Polytechnical Institute

Stratford Festival

Toronto Musicians' Association

Michael Twose

THE CRUCIBLE

SYNOPSIS

Act I

Reverend Parris, distraught over the sudden illness of his daughter, Betty, questions his niece, Abigail, about the previous evening when he had caught both girls dancing in the wood. Questioned further about her recent dismissal from the service of John and Elizabeth Proctor, she denies any wrongdoing. Ann and Thomas Putnam arrive and reveal that their daughter, Ruth, is also "afflicted" and appears bewitched. Other parishioners -- Rebecca and Francis Nurse, Giles Corey and John Proctor -- arrive and a quarrel ensues over the possibility of witchcraft culminating with Corey's accusation that Putnam is trying to defraud his neighbours of their land. To seek divine help, a psalm is sung, driving Betty, hitherto in a stupor, into hysterics. In the midst of all the commotion, Reverend Hale, a local "witch-finder" arrives and singles out Parris' slave, Tituba, as the centre of the trouble. Goaded by Abby and overwhelmed by Hale's severe inquisition, Tituba does confess a conspiracy with the Devil and names harmless old Sarah Good as a witch. The "crying-out" on witches in Salem has begun.

Act II

John Proctor returns home from a day's planting to find Elizabeth bitter and moody. She insists that John expose Abby's fraud to Judge Danforth; his reluctance to do this convinces her that he still has a warm spot in his heart for Abby. John argues that he has no witness to prove that Abby told him the afflicted girls are lying and that she will avenge herself by revealing John's adultery with her. Mary Warren, their servant, enters after a day in court as one of Abby's witchfinders. When John threatens to whip her if she ever returns to the court, she blurts out that Goody Proctor herself has been mentioned in court. As Elizabeth pleads with John to go to court, Reverend Hale and John Cheever enter with a warrant for her arrest.

Act III, Scene I

John pleads with Abby to free Salem from the curse of her wickedness. She refuses and tries to persuade him to abandon Elizabeth and return to her.

Scene 2

Judge Danforth's invocation reveals the strength and fervour of his conviction that God's will is working through him to cleanse the land of a plague of witches. Giles Corey, in defence of his wife and Rebecca Nurse who have been condemned as witches accuses Thomas Putnam of conspiracy with the afflicted girls through his daughter Ruth. He is arrested and taken away to be tortured. John Proctor presents Mary Warren's deposition that the crying-out of the girls against witches is complete pretense. He is forced to admit adultery with Abby who denies it. Elizabeth is brought in and questioned and lies to protect John. Mary Warren hysterically turns on Proctor accusing him of being the Devil's man.

THE CRUCIBLE

Synopsis

Act IV

Tituba and Sarah Good, crazed by the rigors of imprisonment sing of the Devil and his broken promises to them. Abby, who has bribed Cheever to let Proctor escape is rejected by him. Hale and Parris try to convince Danforth to postpone the executions of Proctor and Rebecca Nurse scheduled for that morning. Danforth refuses but agrees to let Elizabeth plead with her husband to confess. John, alone with Elizabeth reveals his wish to confess but is fearful of Elizabeth's reaction to his lying. Passionately she confesses her own failings and says she wants him alive. Rebecca Nurse enters as John is about to sign the confession. When Danforth urges her to join Proctor in confessing she refuses to damn her soul with a lie. Proctor also refuses to name Rebecca as an accomplice and finally in a burst of strength refuses to sign his own confession. He and Rebecca face the gibbet together.

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A bar is located in the Common Room (130). Turn right as you leave the Theatre, and right again. Refreshments will be served between each act.

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